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November 17th, 1910.

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### The Voice of the Past.

Impressions of the Helene Dolmetsch  
Recital,

Æolian Hall, November 4th.

By JEFFREY PULVER.

*VIVA fui in sylvis, dum vixi tacui, mortua dulce cano.* Thus did the old Tyrolese, Tieffenbrücker, inscribe one of his violins; but, child of the forest, are you not silent in death also, until some caressing hand charms from your slumbering soul its heavenly melody? Are not your strings dumb as the pine of the hills, until the cunning bow of the magician draws from them their dulcet song?

Hélène Dolmetsch is the magician who can transport us back four hundred years as easily, and far more effectually with her *Viola da Gamba*, than can H. G. Wells with all his supernatural devices. Are we in Italy, and do we see old Andrea Doria, austere and venerable, while waiving the princely style, weighing in the balance of his patriotism, Genoa and his worthless nephew, Gianettino, against his noble enemy, Fiesco of Lavagna? Are we in England, to witness Henry the Eighth crowning Anne Boleyn in glorious state; and paying his Italian 'players on the *Vials*' the salary of 'twelve pence *per diem*'? Are we in Denmark, to be moved by the sight of Christian II pining in the noisome dungeon of Sonderborg? Do we see the burning of the Lutherans in the Low Countries? or the execution of the Vaudois?

If so, we see the age in which the *Viol da Gamba* passed its youth.

The instrument used by Miss Dolmetsch is a comparatively late one—Carlo Bergonzi, 1727, and, curiously enough, some thirty years younger than the Cappa 'cello used by that lady later in the evening. The *Viol da Gamba* was the last of the viol quartet to be displaced by the modernised form, and in the case of Miss Dolmetsch's two instruments we see the time of transition when the period of the older instrument's manufacture overlapped that of its supplanter.

The concert was opened by a beautiful performance of a Concerto by one Pfeiffer. Which of the Pfeiffers this one was must be left open to doubt, but judging by his work we should place him contemporary with Bach's youth; the Concerto itself is preserved in the manuscript department of the British Museum.

The work was accompanied by Miss Grace Sunderland on a harpsichord, by Kirkman, and a string quartet led by Mr. Frank Thistleton. The sweet and sympathetic tone that Miss Dolmetsch knows so well to draw from her beautiful instrument, aided by the quaint tinkling of the harpsichord, was successful in creating an illusion that placed the audience in the chapel of some South German Electoral prince and allowed them, for a short span, to live in the early years of the eighteenth century.

Interesting in a different way were the three short pieces for bass-viol solo, by Monsieur de Caix d'Hervelois (as he signs himself).



This composer is interesting and little enough known to merit a few words.

Caix d'Hervelois was a virtuoso on the viola da gamba, and enjoyed the position of chamber-musician to the Duc d'Orleans (ca. 1695). Fétis says that Caix acted as *valet de chambre*, and judging by parallel cases, this is probably correct. He composed a fair amount of music for his own instrument, and also a couple of books of flute pieces; but only rare and isolated specimens are to be met with. His viol works, which interest us most on this occasion are 'First Book of pieces for the Viol with a *Basso continuo*,' published in Paris in 1725; and later a 'second book' of the same. This first edition was engraved by Liebaux, and is rather scarce; specimens of it are found only in the British Museum (viola part), in the Berlin Royal Library, in the Library of the Paris Conservatoire, and an example in the possession of Professor Dr. H. Strahl, in Giessen. A second edition was published in Amsterdam, and this is still scarcer than the first, for we have been able to locate an example in the British Museum only. The works of Caix reached the opus number 9, and their publication was spread over the period between 1725-1752.

Augeners published a couple of Suites (one in A, the other in D), chosen from the works of d'Hervelois, and edited by Carl Schroeder. Laudy published a *Gavotte*, arranged for violin and pianoforte, and 'la Marche du Czar' (from the second book). The Paris National Library (late Royal) seems to possess a complete set of Caix d'Hervelois' works.

The pieces chosen by Miss Dolmetsch were 'Les petits doits' (*sic*), 'Sarabande,' and 'La Napolitaine.' Here the old world spirit was better felt than in the Pfeiffer Concerto, viol and harpsichord conspiring to take us into the salon of my lord Duke and allowing us to share his concert. Hush! Caix is playing! Court has supped well and is resting, with its chocolate and *liqueur*; curious glances, some haughty, some of admiration are directed at the musician and the lady at the harpsichord. As the beautiful and stately Sarabande comes to a close, murmers of approval are heard, only the Duke has sufficient pride to say 'Bravo, your playing merits a place in my salon.' When shall we again have the pleasure of hearing Miss Dolmetsch emulate d'Hervelois? Truly, Hélène Dolmetsch deserves great praise, for she was able, by her art, to reproduce on a cold and empty concert platform, the effect produced by Caix in the sumptuous *salle* of a Duke.

In the three movements from the Bach C major Suite for 'cello *solo*, Miss Dolmetsch proved herself a thorough musician, sufficiently so to atone for one or two slight technical

lapses of an unimportant nature. The Sarabande showed that enviable quality so much to be desired in all musicians, that of keeping in reserve some power for the moment most requiring it. The *Praeludium* may perhaps have been given with a firmer stroke, but Miss Dolmetsch herself, evidently knew best just how much pressure her instrument would stand. It was a most interesting concert and was thoroughly enjoyable.

Miss Dorothy Moggridge, who shared the programme with the clever *Violiste*, is a pianist of high musical attainments. Her interpretation of the Haydn F minor Variations being one which showed her keen sense of rhythm and general musical understanding, to best advantage. The simplicity and sincerity of this reproduction would have caused Papa Haydn intense pleasure. Miss Moggridge's choice of the Brahms op. 1 Sonata was an ambitious one, but she thoroughly well justified it, her performance being in every way true to the spirit of Brahms. Was it only imagination on our part that caused us to think that the pianist's powers were flagging as the *finale* approached its close? It was with regret that we were obliged to leave while both Miss Dolmetsch and Miss Moggridge had each an item to play.

### Messrs. Glendining & Co's Violin Sale.

This firm held their second violin sale of the season on October 26th, and as usual had some interesting lots in the catalogue. Prominent among these was lot 36, 'A very fine 'cello by J. F. Lott, guaranteed by W. E. Hill and Sons.' This instrument was sold for £14. Now in June last a 'cello by the same maker was sold by auction to a dealer for £80. That was certainly a much finer instrument than the one in the present sale, but the difference of nearly six hundred per cent. in price is hardly to be accounted for. Truly, if fiddle auctions had existed in the days of King Solomon, that wise monarch would have doubtless placed on record his want of understanding of still another mystery.

Lot 41 was a fine viola by J. B. Villaume. A handsome instrument which appeared to have had little use since it left the maker's workshop. It was cheaply sold for £17. Two violins by the same maker were also offered, one realizing £36 and the other £25.

Lot 45 was a violin by Egidius Klotz which was sold for £12 10s.

Several excellent bows were also sold, one gold-mounted by James Tubbs realizing £3, a viola bow by the same maker, 34s. and an old French violin bow, gold-mounted, £2 17s. 6d.





## 'The Violinist.'

### Ysaye's Recital.

October 26th.

To say that Ysaye is one of the greatest violinists that ever graced the Queen's Hall platform, to repeat that his every movement carries the conviction that true musical insight engenders, would be copying the phrases that are to be read in every section of the daily Press. Indeed, so confidence-inspiring is his very appearance, so implicitly is the concert-goer inclined to accept every one of the Belgian's interpretations, that it requires a certain amount of impudence on the part of the musically ignorant, and a goodly meed of moral courage in the case of the connoisseur, to attempt to advertise the vulnerable points of Ysaye's performances.

Being a musical journal, we may be permitted to go into details.

Hero-worship is a form of idolatry that surrounds the human god with an effulgence, the glare of which, illuminating his many excellent qualities, throws his faults into an umbra that hides them from the view of the infatuated worshipper. So is it with Ysaye. In faithfulness to our Art we must criticize him with the same impartiality as is meted out to that Art's humblest exponent; we must forget, if possible, that it is Ysaye who is standing before us; we must see only a violinist who is interpreting great works; and it is left for us, relieved of the incubus of the above-mentioned idolatry, to judge whether he has translated the composer's thought into his reproduction.

When Ysaye interprets Saint-Saëns, he does so in a manner that should satisfy that master's most exacting demands, and his performance of the 'Rondo Capriccioso' was no exception to the rule. It was Saint-Saëns in the letter and in the spirit; it was marked by a deliberation on the part of the violinist that amounted, in places, to actual carefulness; the tone-colouring, the rhythm, the brilliancy of the passages and of the bowing, all conspired to put the audience on good terms with the composer and the performer.

But can we say the same when Ysaye plays the works of Mozart and Bach? The third Concerto of Mozart, the one in G, was the example selected; and this, while being one of the most beautiful, is at the same time, one of the most characteristic of Mozart's concerti. Ysaye's interpretation of it was brilliant and it went well with his audience; at times it was dazzling. The violinist

brought into play his scintillating technique, his cunning bow-strokes, his most ingenious phrasing. But were those bow-strokes Mozart's? Was that phrasing Mozart's? The reception was enthusiastic—the audience was well-satisfied—it had heard—an Ysaye concerto.

The eclipse of the composer's characteristics by brilliant Ysayisms was by no means as marked or as complete in the Bach Chaconne as it was in the Mozart Concerto. Here it was only a very partial eclipse; it confined itself to the *virtuoso* performance of the semi-quaver and demi-semiquaver passages. We have never yet heard so rapid an interpretation of the variation that precedes the closing repetition of the theme, and, speaking for ourselves, are not surprised, for it certainly did not lead to the theme in anything like the spirit required by Bach. Let us break away from a hampering convention, by all means; let us depart from tradition when the result vindicates the means; but when the cost is the transmutation of only one of Bach's immortal variations, let us rather be the slaves of that convention laid down by Mozart's genius and Bach's unquestionably musical example.

### Antonio de Grassi.

Queen's Hall, October 25th.

The greater the artist, the more does he merit detailed criticism. Antonio de Grassi is a fine player; he possesses an exceptionally pleasing and even tone in *cantabile*, and a nimble and certain finger-technic in passage-work. Here our praise must end. When will it be understood by concert-givers that the first place belongs to the Music, the second only to the instrument? When shall we hear the last of such absurd and unmusically phrasings as that with which de Grassi saddled Bruch's beautiful work in G minor? Is Bruch a composer whose works are eminently suited to be the vehicles of violinistic display? No, Signor de Grassi, learn to use your beautiful tone and splendid technique in the service of the music and your Bruch 'Adagio' will carry more conviction and speak of more sincerity than can the mere vibration of the left hand.

The faults that marred de Grassi's Chaconne of Bach were the same as we have mentioned in the case of his famous master, Ysaye, only in a much greater degree. Surely, the *tempo* of the Chaconne should be kept as nearly uniform as possible throughout; and the changing of speed with each variation cannot show much knowledge of the form. His playing of the Saint-Saëns 'Rondo Capriccioso',

showed de Grassi at his best, for the same reasons as it showed Ysaye at his best; but in this case, Ysaye's masterly deliberation gave place to de Grassi's more youthful impetuosity. He is a violinist from whom much can be expected, if he listens to the word of warning in time, and cultivates the musical side of his Art a little more—even were it at the expense of a little virtuosity.

### Pearl Mitchell.

Steinway Hall, October 29th.

'The gifted Child Violinist,' says the programme; true, a child she is, but for the rest—? For from the gifted violinist we expect a certain amount of spontaneity; an inborn love for the instrument and its music that will be in evidence in every movement. These we did not discern in little Pearl's case.

She is obviously not a prodigy as we understand the term to-day; but is she a good violiniste in the making? For the answer to this question we must leave the girl herself and go to her training. We do not know her master; but whoever he is, he deserves a certain amount of censure for permitting this pupil of his to appear in public so soon; and of all places, in London. It must be patent to that gentleman that Pearl Mitchell is handicapped by several most elementary faults; faults that are usually to be met with at the concerts given by our musical colleges, but which we do not expect to see on the platform of a West End Concert Hall. Let us take, as an example, her method of changing positions; that unmusical and disturbing 'smouching' cannot by any means be called of pleasing effect. Does not Miss Mitchell's professor know that to change the position *before* the bow is changed, is one of the first dangers against which a pupil is generally warned?

The 'Variations serieuses' of Corelli were, in spite of their comparative simplicity, obviously above Miss Mitchell's head, and in the interpretation of this work we could not see the faintest glimmer of musical instinct.

With careful training and sincere study she may develop into a useful musician, but the indulgence in 'three concerto' recitals will certainly not help her to that end. Miss Mitchell's hopes to become a great player can be realised if fate be kind to her—and those responsible for her public appearances can play Fate for her.

Sharing the recital with Miss Mitchell were Madame Elsa Oswald and Miss Jessie Peake. The former is the possessor of a most charming voice, the sort of voice one would love to hear in a drawing-room. Pleasant and sweet

as it is, it lacks a little of that volume required by such *lieder* as Brahms's 'Von ewiger Liebe,' or 'Der Schmied,' but in such French songs as the Gounod 'Mignon' it showed to full advantage and earned for the vocalist unqualified praise. Miss Peake's piano-playing did not particularly impress us. Her technique is good, but she often allowed over-anxiety to rob her runs of some of their notes. Further, her musical understanding is well-developed, but her somewhat unkind touch marred her interpretations. In the Chopin pieces, Miss Peake showed another fault that can be eliminated, that is an excessive use of the *tempo rubato*; so excessive, in fact, as to rather merit the phrase 'out of time.' And the wriggling of the elbow over the keyboard, in a love-lorn manner, does not aid expression.

Mr. T. Arthur Russell, who managed this recital, is to be complimented upon the excellent way in which it was handled. The hall was quite full.

### Bechstein Hall.

October 25th.

Edith Robinson, already well-known in Lancashire, seeks new fields to conquer. Manchester we know to be an art-loving centre, and whose verdict in matters musical is usually regarded a sound and just one. With Manchester's good opinion, the Edith Robinson Quartet is guilty of no rashness in courting London's favour. This quartet of ladies, in appearing here for the first time, undertook no less exacting works than Mozart Quartet in C, the Schumann, op. 44, in F, and the Brahms Clarinet Quintet, in which they were assisted by Mr. H. Mortimer, a conscientious and judicious clarinetist. The tone of the quartet is full and robust, but at times rather apt to err on that side, and a nice *piano* or *pianissimo* would often have been very welcome. The *ensemble*, though generally good, was at times not altogether quite satisfactory, and the intonation, especially in the upper registers of the two violins, was often of that aggravating type—not truly in tune and yet not out of tune—a wavering on the border of true and false. That repose and self-confidence which was the glory of the Joachim organization will, no doubt, be acquired by these obviously sincerely musical ladies, as time makes them more familiar with each other, with great works, and the concert platform.

J. P.

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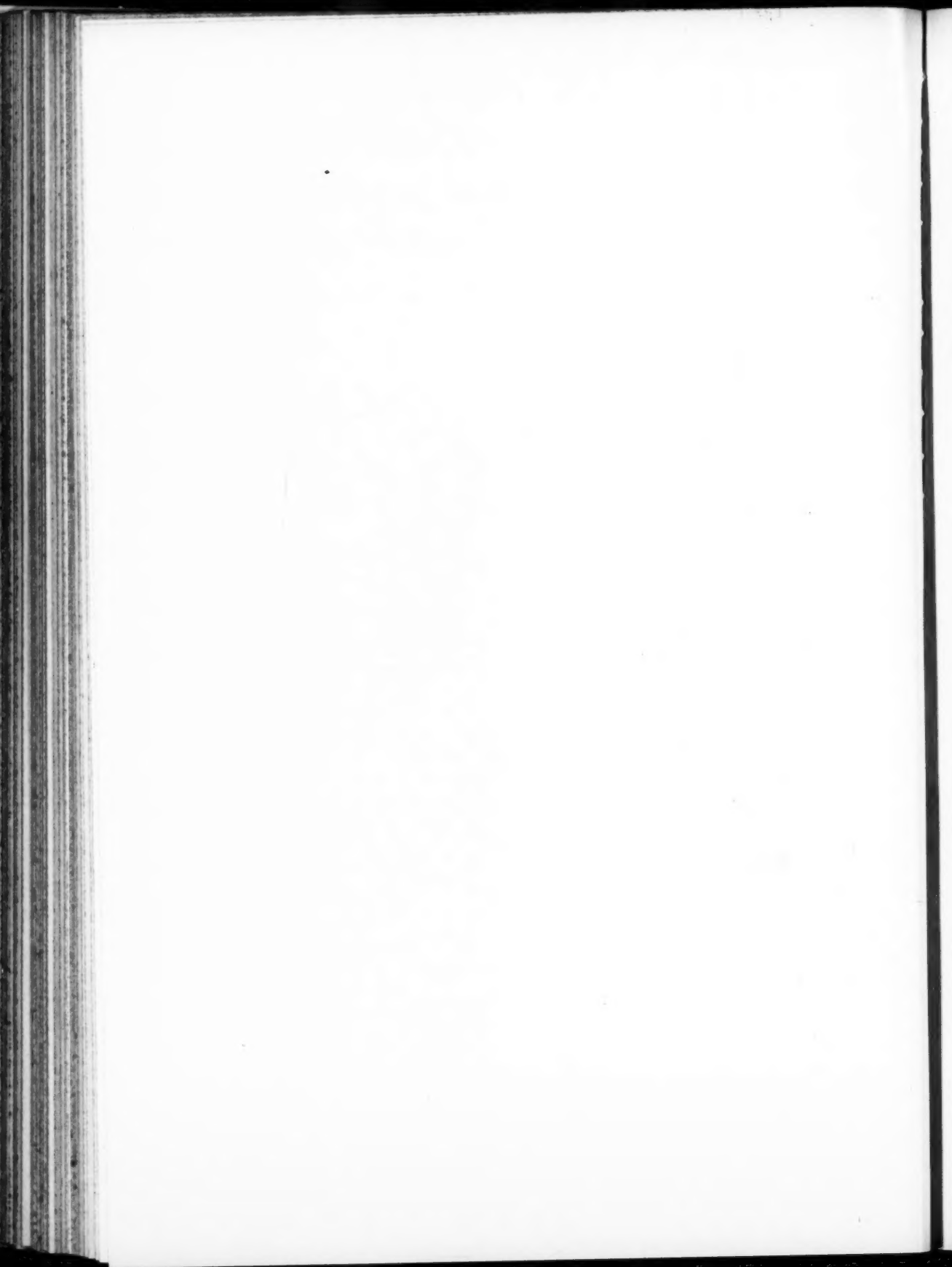
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G major, Debussy's G minor, and Haydn's F major. In all unity of thought and phrasing were most conspicuous. In the French work the performers created the right atmosphere of mystery and elusiveness.

Miss Pitt Soper (vocalist) and Miss Adela Hamaton (pianist) carried out an interesting programme at Æolian Hall. Miss Pitt Soper first gave a group of songs, 'Rispetti,' by M. Wolf-Ferrari. Her readings of Weingartner's 'An die Geliebte' and Schumann's 'Widmung' were among her best efforts. Miss Hamaton gave a Sonata in B flat minor, by M. Julius Reubke, a work for which technique and a virile style are necessary. The pianist displayed her command of neat execution in a modern edition of a Prelude and Fugue by J. Christian Bach. Miss Soper was accompanied by Mr. Alberto Randegger, jun., and we shall hope to hear more of her.

## 'The Cremona.'

### Notatu Dignum.

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## Notes from Prague.

It was our good fortune to witness an excellent performance of Wagner's 'Fliegender Holländer,' at the Národní Divadlo (National Theatre), on our recent visit to the 'hundred-towered, golden capital.' The title rôle was filled with dignity by Mr. Otakar Chmel, who has a fine voice and presence, and Miss Anna Slavikova did ample justice to the exacting part of Senta. Mr. A. Lebeda, as Erik, was full of passion and energy, and Mr. V. Kliment worked well as the skipper, Daland. The baton was wielded by the skilled hand of Mr. Charles Kovarovic, a musician of repute. Mr. Robert Polak was the manager, and the Bohemian text was by Mr. V. J. Novotny.

From the journal, 'Dalibor,' published by Mr. Mojmir Urbanek, we learn that the

coming opera season at the National Theatre promises to be one of the richest. Important preparations are made for the introduction of 'Boris Godunov,' by M. P. Mussorgsky. There will also be a new opera by Strauss, 'The Red Knight.' The direction have also negotiated for a new opera by F. Neumann, 'Milkovani' (caressing), and Gounod's 'Médecin malgré lui.' From the older repertory will be presented 'Electra' (Strauss), 'Don Juan' (Mozart), 'Queen of Sheba' (Goldmark), 'Black Domino' (Auber), and 'Masked Ball' (Verdi). Fibich will be represented by 'Sarka' and 'The Fall of Arkun.' A grotesque ballet-pantomime is promised, 'Princess Hyacinth,' by L. Novak, music by Oskar Nedbal.

At the Vinohrady theatre we heard the last-named composer's 'Cudna Barbora' ('Keusche Barbara'). The music, as with all by Mr. Nedbal, is light and agreeable, but the way in which names of members of the English aristocracy are handled is open to criticism.

During November Mdle. Yvonne de Tréville, a noted American singer, educated in Paris, was expected to give a concert at the Rudolfinum. She was to be joined by Mr. Bohdan Gsöllhoffer, pupil of Professor V. Novak, a young composer and performer of ability.

In 'Dalibor' (October 22nd), the editor, Mr. R. Zamrzla, writes an interesting appreciation of M. P. Mussorgsky, an 'unrecognized genius,' who from an elegant officer and musical dilettante became a genius, an original artist, 'whose life passed as a hurricane and ended in oblivion, in sickness and poverty.' Dr. R. J. Kronbauer describes an interview with Mdle. Emma Destinn, in an article entitled 'A lass from the Golden West.' F. P. M.

## Breves.

Messrs. Broadwood & Son, the oldest makers of pianofortes, have issued a delightful brochure, which has been mentioned in our pages. Any of our readers would find a copy not only worth perusal but well worth placing on their shelves. The booklet is fully illustrated, and we give in two of our plates a fine reproduction of the founder of the house, John Broadwood, and of the latest masterpiece the firm have produced, is 'The Duola,' an instrument which combines the piano-player and the piano, without the injury often caused to a good instrument by the former. The instrument can be converted from a piano to a piano-player, or vice versa, in five seconds. It takes up no more room, nor does it appear in any way different from the ordinary piano.



The violin case we reported in our last issue was not against Mr. F. G. Rost, who was the plaintiff in an action to recover a balance due, and obtained judgment with costs on October 26th.

Messrs. G. Hart & Son are not only world-wide experts, but they have an unique collection of the greatest of the Old Masters. Instruments that are not only masterpieces, but which command prices, and those who would possess one of these gems of the fiddle-world, as all connoisseurs and artists undoubtedly aspire to, may without hesitation invest three or four figures here without regret.

We would draw attention to our plate of a mute violin, made by Joseph Chanot. It gives fine results, does not injure the ear, packs easily, and is absolutely essential to every lover of the fiddle for practice in times of illness, or in hotels, apartments, and when with friends, or moving about should there be any difficulty about practising and keeping the touch and the fingers perfect and supple.

We have heard it said that the music of Frederick Kessler, the British composer is difficult. This is not so. A little attention will not only convince a player of this, but he will realize that the composer gets his music (or effects if you will) by somewhat unusual methods, which when once grasped, his best work is comparatively easy. Then the result he obtains is not only unusual but beautiful, and there is no doubt that his music will live.

Our special issue this year appears in November, as we understand our readers prefer to have it earlier than when the December issue is due, which is so near Christmas.

Messrs. G. Hart & Son, the violin experts, have published a new edition of the late George Hart's great work on the fiddle. It is revised and brought in line with our knowledge of to-day. It is the work to be studied and referred to.

Csuka Béla gives another of his charming violoncello recitals on November 25th, at 8.30 in the evening.

We give a fine portrait of G. B. Zanetti, the Cremonese maker of the beautiful fiddles, which not only show individuality of work but a tone that should appeal to any lover of the fiddle. A pilgrimage to Bournemouth would well repay a student or connoisseur.

We would draw special attention to the tremendous advance made in the manufacture of chin-rests. Munro's Pneumatic is an accomplished fact, we believe invented by a medical man. It removes once and for all the danger of the older kinds and relieves the pressure which players, who are in any way

sensitive to it, feel. Messrs. J. & A. Beare, of Wardour Street, are the makers.

Another of our pictures is of Szigetti, a virtuoso indeed, and a player whom every fiddler should go to hear. He has had the honour of playing before Her Majesty the Queen of the Belgians, when recently in Brussels. The Queen, in a letter speaking in warm terms of her pleasure at hearing his artistic playing, says she hopes to have the pleasure of again hearing him, and has given him a jewel, chosen by herself, in memory of the occasion.

Messrs. Breitkopf & Härtel are the sole agents for the New Cremona violins, constructed according to the Grossman theory, and their studio is well worth a visit to both connoisseur and student. They supply strings of a fine quality, and those we have tried answered all tests and requirements. In their New Cremona department violin accessories of every description can be obtained.

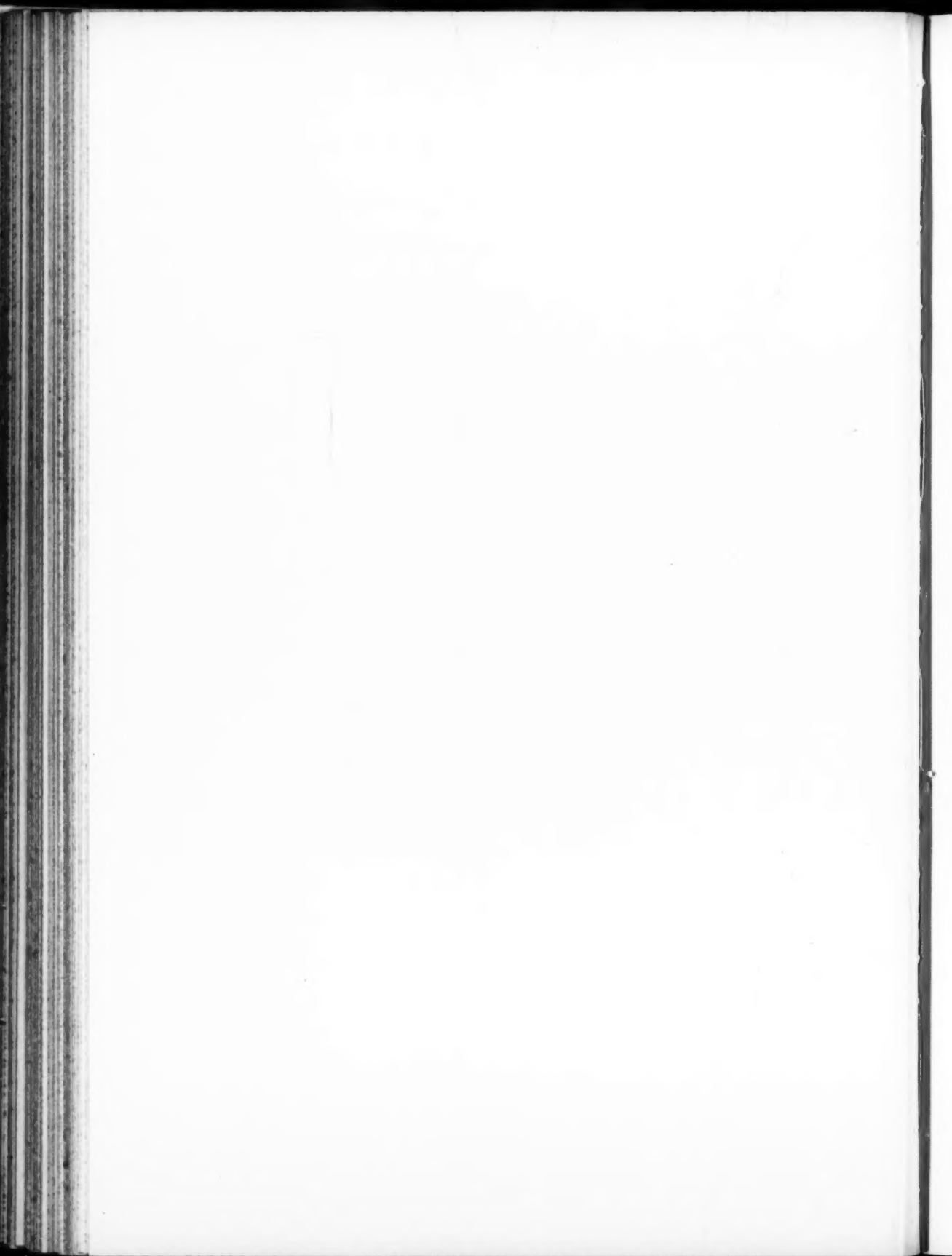
A cello has been purchased by Mr. John Jobson, of Newbiggin, Northumberland, for £1. Local authorities say it is a genuine Stradivarius. The collector should always have his eyes open, for it is wonderful how the 'finds' turn up. We heard this was obtained at a sale held at an old country-house. Ah, these old country-houses, what treasures they hide, but how careful one has to be, or money may run away in expensive journeys, etc., to every sale, and the result may be worse than fruitless. Luck is not to everyone, nor are the 'finds' of daily occurrence, and we personally would rather put all the risks, expenses, etc., etc., together, and go to a reputable expert for a valuable old instrument, names which speak for themselves.

**The Nightingale Orchestral Society.**—This remarkable amateur orchestra, which has before been mentioned in the CREMONA, opened its 16th annual session at the residence of Mr. Borders, its founder and president, in Balham Park Road, on October 12th, and will continue every Wednesday. A good attendance was obtained, nearly the whole of the 42 members being present. The orchestra was in excellent fettle and the performance was striking when it is remembered that the orchestra had not met since April. A varied programme was gone through, the chief item of which was a new overture on Shakespeare's 'Comedy of Errors,' by Mr. William Borders, which it is not intended to refer to at any length at present. The season promises to be an unusually interesting one.

**Mr. Percy Pitt.**—On many occasions Mr. Percy Pitt has proved his versatile musical gifts, but rarely have they been shown with



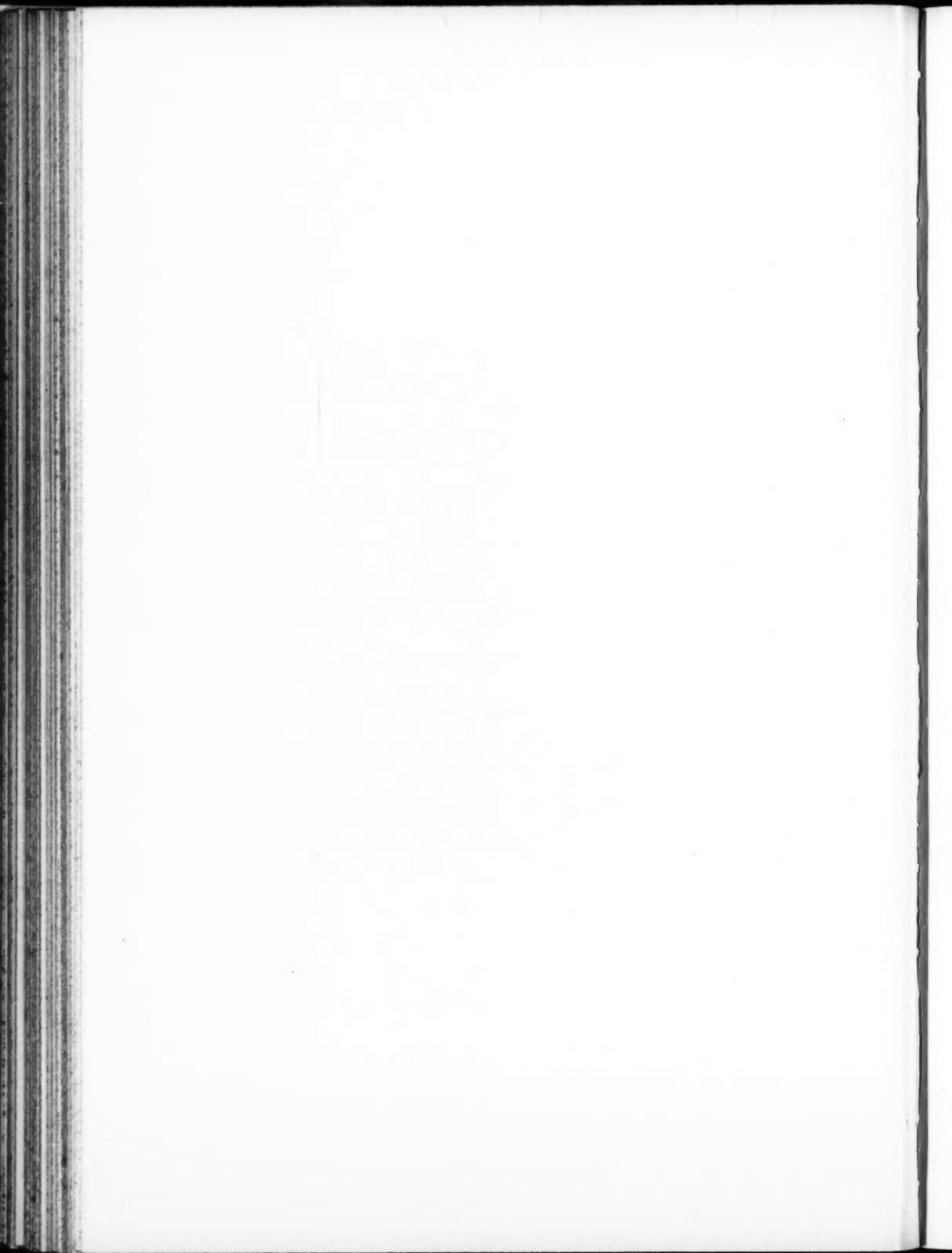
G. B. ZANETTI.





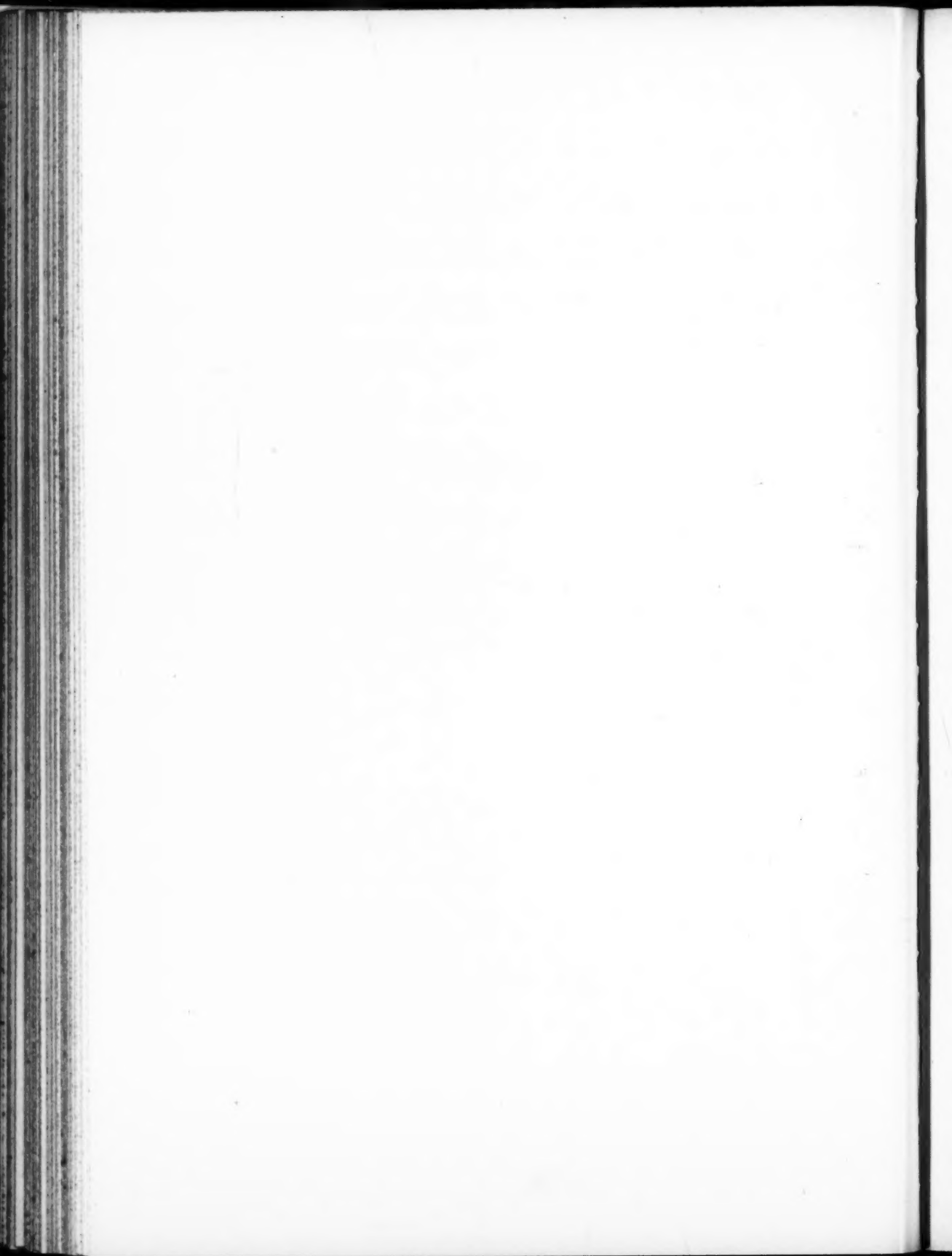


JOSKA SZIGETTI.





A MUTE VIOLIN by J. CHANOT.



such a pleasant vein of fancy as in his 'Serenade,' for small orchestra, produced at the Queen's Hall Promenade Concert on October 18th. The work is set out in five short movements: (i) *Allegretto Scherzando*, (ii) *Alla Marcia*, (iii) *Intermezzo*, (iv) *Pizzicato*, (v) *Alla Gavotte*. These five sketches are like little water-colours in their lightness of design and delicacy of hue, and appeal to the imagination because of their simple yet interesting character. The craftsmanship is good, and the melodic outline is pleasing in its smooth, lyrical charm. The *Intermezzo* is the longest and most elaborate section, the *Pizzicato* is light and fanciful, with an Eastern flavour, and the *Gavotte* is rhythmical and melodic. In the *Musette* portion the woodwind has the theme over muted violas and 'cellos, and is of no little effect.

**Mr. William Spencer** (from Cologne) is to be congratulated on his choice of programme which he offered on the evening of October 24th, at Bechstein Hall. The compositions were all dignified, and performed in most capable manner. In opening with D'Albert's arrangement of Bach's *Passacaglia* and *Fugue* the pianist showed his mastery over the keyboard and his appreciation of tone volume. The *forte* passages were brilliant. Beethoven's *Hammerklavier Sonata* in B flat was given with great vivacity and keen enjoyment, while in the *Adagio* Mr. Spencer rose to the beauty and tenderness of that composition and was much applauded. The last group of pieces (Chopin) were given with brilliancy, particularly *Polonaise* in A flat and the C minor *Etude*. Mr. Spencer had a rather small audience, but most appreciative.

**Mdlle. Ilona von Avia**, the Hungarian soprano, made her appearance in London on October 24th, at a concert in which she was joined by Mr. Ivan Hambourg, the pianist, younger brother of Herr Alexander Hambourg, and uncle to Mark Hambourg. At this concert the Allison Grandette pianoforte was used. This instrument is considerably smaller than the usual concert grand pianoforte, but it is claimed for it that it has the full power of a concert grand.

**Balham School of Music.**—By the kindness of Signor and Madame Coviello, principals of the Balham School of Music, an enjoyable pianoforte recital was given by the pupils of Mr. Ernest Lees, L.R.A.M., one of the professors. The juniors who opened the programme gave evidence of most careful training, and in each instance played with a remarkable finish and delicacy of tone unusual in such youthful performers. One of the chief items of the first part was the spirited rendering of Weber's 'Concertstück,' by Mr. Palser, while the orchestral part on the second piano was

performed in a most capable manner by Miss Hilda Bertram. Repeated applause greeted this effective item. Later we had the pleasure of hearing Miss Bertram in one of Liszt's *Rhapsodies*, given with much brilliance and a fine technique. Among other pleasant selections we may mention a *Ballade* of Reinecke, by Miss Horn, Mendelssohn's *Caprice* in A minor, by Miss Bury, and the closing item, a duet for two pianos, *Valse* and *Polonaise* (Arensky), by Miss Bertram and Mr. Palser. Miss Alice Lees (Trinity College) contributed some charming violin solos, in her usual masterly manner, accompanied by her brother, and kindly gave an encore after her fine rendering of the Czech composer Fibich's 'Poem,' and 'Causerie' (MacMillen).

**Miss Elsie Gipser** was unfortunately the victim of such bad weather on the evening of her pianoforte recital at Bechstein Hall, that the audience was remarkably small though most appreciative. Miss Gipser is a young performer of great ability and power, and made a most pleasing impression throughout the evening. At times one might observe a slight hardness of tone and lack of feeling in the *piano* and *pianissimo* passages, but one could not but admire her brilliant technique, particularly noticeable in her rendering of two preludes of Rachmaninoff, and Grieg's 'Wedding Day.' Her choice of programme was of rather a light and popular character, and we could have enjoyed hearing her rendering of something more classical and of a more appealing nature. The Grieg items were all performed in capable style, but in the last group of Chopin's compositions her mastery over the instrument seemed more complete and effective. She included in the list the study in G flat on 'black notes' in striking manner. The evening's entertainment was unusually pleasing, and we shall no doubt hear more of this pianist as time goes on.

**The second recital** of Miss Winifred Christie and Mr. Rowsby Woof, on October 29th, was a most successful one. Both artistes appeared to be in excellent form, and the audience was an unusually large one. The opening item was a *Sonata* in G major (James Friskin), which did not interest one particularly in its composition, though the rendering left nothing to be desired. Mr. Woof delighted all present with his fine rendering of the favourite Concerto in G minor (Max Bruch), and showed great spirit and vigour in the final movement, *Allegro energico*. Later we heard the violinist in Mackenzie's 'Song of Thanksgiving,' which had rather a melancholy note in it, and a bright *Polonaise* of Wienlawski. Mr. Woof kindly gave two encores. Miss Christie, whose name is so deservedly known in the musical world, contributed the fine *Sonata* of Beet-



hoven (op. 110) with much sympathetic interpretation, and later showed her excellent technique in two studies of Scriabine, the favourite Prelude in C sharp minor (Chopin), and a study in A minor of the same composer. She is a brilliant performer, and has the charm of attracting her audience. She also kindly gave an encore.

**Miss Ethel Friedman**, at her concert on October 31st, at the Æolian Hall, chose some rather unusual items, but compromised this with the famous G minor Concerto of Max Bruch, which is always welcome to audiences of that hall. The performance opened with a fine Sonata in A major (Brahms), but this was given with a certain lack of tone-colour, though there was a fluency of rendering which was attractive. Miss Friedman also contributed a group of solos, including 'Zephyr' (Hubay) and Minuet (Mozart), and displayed great taste in her rendering of these, though with a slight want of power and warmth; she closed with Saint-Saëns's 'Introduction and Rondo Capriccioso,' and responded to an encore. Madame Amy Dewhurst, the possessor of a clear mezzo-soprano voice, gave some charming songs, including 'Traum durch die Dämmerung' (Strauss), and 'In stillen Nacht' (Brahms). Madame Dewhurst later sang with great charm one of Miss Hearne's modern compositions, 'I love your look.' Mr. S. Midgley performed his duties of accompanist in an agreeable and unostentatious manner.

W. R. M.

## Violin Making.

By E. HERON-ALLEN.

(Continued from page 109).

ANONYMOUS—*The Violin and How to Make it*, Boston, 1886. ABEL—*Die Violine ihr Geschichte und ihr Bau*, Neuberg, 1864 (2nd edition 1874). APIAN-BENNEWITZ—*Die Geige, der Geigenbau und die Bogenverfertigung*, Weimar, 1892. BACHMANN—*Theoretische praktisches Handbuch des Geigenbaues*, Quedlinburg, 1835. BAGATELLA—*Opusc.* BROADHOUSE—*How to Make a Violin*, London, 1892. DAVIDSON, P.—*The Violin*, Glasgow, 1871. GILHOFFER—*Das Buchlein von der Geige*, Vienna, 1885. GRIVEL—*Vernis des anciens Luthiers d'Italie*, Grenoble, 1866. HERON-ALLEN—*Violin-making as it was and is*, London, 1884. MAUGIN & MAIGUE—*Nouveau Manuel complet du Luthier*, Paris, 1869. MORDRET—*La Lutherie Artistique*, Paris, 1885. OTTO—*Ueber den Bau der Bogeninstrumente*, Jena, 1828. English translation by Fardely, London, 1833. by J. Bishop, London, 1848, 1860 and 1875. RICHELME, M.—*Etudes et Observations sur la Lutherie*, Marseilles, 1868. SAVART—*Memoire sur la Construction des Instruments en cordes et à archet*, Paris, 1819. SIBIRE—*La Chlonomie ou le parfait Luthier*, Paris, 1806; Brussels, 1823 and 1885. SIMOUTRE—*Construction, Reparation et Conservation du Violon*, Basle, 1883. SMITH, H. P.—*The Construction of the Violin*, Syracuse, N.Y., 1877. STARCKE—*Die Geige*, Dresden, 1884. DOLBECQUE—*Quelques Considerations sur la Lutherie*, Paris, 1890. WETTENGEL—*Lehrbuch der Anfertigung Ter. von Italienischen und Deutschen Geigen*, Ilmenau, 1828. Second edition, Weimar, 1869. WHITE—*How to Construct the Violin*, Boston, U.S.A., 1892.

## Violins Old and New.

By W. D. HASLAM, M.D., of Croydon.

(Continued from page 121).

We are still struggling to produce a tone which shall be equal to that of the old Italian master; although much has been done towards that end, it may be questioned whether we are any better off now than we were a century ago. Has the latest achievement given us a better instrument than such for instance as Lupot could turn out? This distinguished maker followed Stradivarius very closely in workmanship and tone, but if his violins are not outclassed by the latest German Strad imitation, why then, there is not much progress to boast of! Speaking of tone, it is quite possible to find fac-simile Strads in the objective sense, but what about the tone? It may be granted that even the genuine Strad tone has actually been reproduced, but could the same maker guarantee to make another violin like it in this respect? No.

Owing to a fortuitous concurrence of unforeseen contingencies a result has been achieved—gratifying, no doubt, but unaccountable. The rule for working out such an undertaking with precision has not yet been laid down. It will be necessary to observe that in Strad's violins there are some measurements which he seems to have fixed, but that others are subject to variation, and again, that these variations are mostly compensative.

1. The length is generally 14 inches.
2. The thickness of the belly is almost invariably  $\frac{1}{8}$  inch all over it.
3. The weight nearly always 13½ ounces.
4. The cubic capacity of the contained air equal to the same measurement in all his later instruments.

Parts subject to variety of change:

1. Pitch of back and belly respectively.
2. Height of ribs.
3. Cross measurements
4. Thickness of back.

It will be found that the ribs vary:  $\frac{3}{16}$  to  $\frac{1}{8}$  inches, and  $\frac{1}{16}$  to  $\frac{3}{16}$  inches in height.

When the pitch is high (over  $\frac{3}{8}$ ) the ribs are low. The cross measurements vary considerably more in proportion, but it appears to me that all these measurements are designed to keep within a fixed limit the air contained between the plates.

Fortunately there is sufficient evidence to prove that Stradivarius, after repeated trials, adopted proportions so as to include the exact mass of air which he found would respond with the maximum intensity to the vibrations of the upper and lower plates and that the boundaries of the space were calculated to retain this amount only. We know that

after he had once discarded the high build of the Amati design, he never reverted to it.

I presume that the exact mass or *cubic capacity* could be worked out as a mathematical problem, and it is of far more importance than the note it sympathizes with, for that implies only the length of the column. I have investigated the matter so far for myself that I have found that a column of air, 13 inches long, will resound to the tuning-fork C<sub>1</sub>. Now the inside of a violin, after deducting the space occupied by the end blocks, would give just about its length, accordingly, it is as easy to test the contained column of air within the violin with a tuning-fork as that of an organ pipe.

If, therefore, the tuning-fork is set vibrating and held in front of one of the *f* holes, it will resound with maximum intensity if the length is exact. At the same time the violin will thrill with the vibrations. This experiment may be tried at the lower end also after removing the tail-pin. If the violin will not resound to C, another fork must be taken until the the right note is found.

Now the question is this, which is of the most value: the actual cubic space measurement, or the length of the column?

In obtaining the note, the shape of the cavity does not matter much but the *length* must be right, so it may be concluded that the tuning-fork test does not give the weight of the air mass which the string has to agitate but only its length.

The thickness of the back is of the utmost importance. It is the dimension which varies in a manner which is almost unaccountable and will require much consideration. It seems to indicate that the two inseparable factors, tone and weight, are dependent upon it for regulation and compensation.

(To be continued).

## Sale or Exchange.

Trade advertisements are inserted in this column on the distinct understanding that they are marked *Trade.* Charges to—

Our readers, 6d. for 24 words or less, and 1d. for every additional 3 words.

The Trade, 6d. for 12 words or less, and 1d. for every additional 2 words.

Address, The Sanctuary Press, No. 3, Amen Corner, E.C.

When no reply is received it may be assumed that article advertised is sold.

Curious old violin, probably Italian. £10. Box I.

Violin which belonged to the late Mr. Taphouse, and thought by him to be an Amati, for sale very cheap.

Tyrolean three-quarter-sized violin, nice example, in playing order.

Violin, said to be old English, by Furber, in beautiful condition, will exchange for a typewriter in good condition.

Will sell old viola, Italian, at a low figure. It is in good condition and ready for use. Maker unknown, but might be Gagliano.

German violin (old), all fitted up and ready for playing on. 12/6.

Violoncello with glorious tone, old Italian, price £25

Five violin bows (common) for 10/-.

What offers for Burney's 'History of Music,' 4 vols. (plates by Bartolozzi); Hill's 'Stradivari'; Fleming's 'Old Violins'; 'History of Violin,' Sandys & Forster; 'Cyclopædia of Music,' 3 vols., American (has hundreds of illustrations)?

Odd lot of violin and piano music, returnable priced list.

## Fletcher Music Method.

CHILDREN should be taught music in such a way that they can apply their knowledge to any instrument.

For instance, a child who has been taught scales scientifically at the piano—that a major scale is constructed in a certain way, and that all other majors follow that same pattern—such a child would easily apply that knowledge when learning the violin; fingers would be put close together on the strings at the places corresponding to where the notes came close together on the piano.

Again, a knowledge of the name, place and sound of leger line notes, useful as it is for piano work, is indispensable with the violin, yet how many children, taught in the usual way, have this knowledge?

It is a singular fact that the same methods have hitherto been employed to teach music to both adults and children, while natural or kindergarten methods have been applied to nearly all the arts and sciences in existence except music, which is too abstruse and intangible as now taught.

Why fatigue the child's brain and create at the outset a distaste, even positive hate in some, for the most divine gift of mortals—music?

Thus came the thought to a clever young woman who had received a thorough musical education, who set herself to devise some way to meet the capacities and the needs of the little folk that came under her care when she began teaching. So the present system grew, a progress of evolution directly suggested by the child's progress, step by step. The results obtained by the system are simply wonderful, and the short time required to prepare the children by it for going to the piano, violin or other instrument, seems incredible.

What has the child gained by this method? It has developed along natural lines in the mechanical and mental fundamental processes of musical education, and which is even more

important, it has developed æsthetically, for its interest in music and its love for it have been greatly increased hereby. It will listen with more pleasure and even intelligence to musical performances than many adults, for the children thus taught have been admitted within the mystic portals of the 'why' and the 'how,' and feel at home there. Without realizing it they have imbibed those foundation principles of music which may be called its mechanics, and which are the bug-bear of adult beginners, and these children have passed unconsciously through the drudgery of music in a way to fill even advanced performers, trained by the usual tedious method, with envy. This seems a rash statement, but it has been proved again and again.

Let the music teacher think what this is going to mean to him or her. What delight to receive one of these intelligently trained little persons for a pupil, and have the happiness of escaping the drill in scales, intervals, time and sight-reading.

A special feature of this method is the ear-training which is often entirely lacking in early lessons on the piano. Pupils of this system have only to see a note to connect it with the sound, or vice versa—hearing a sound, the ear conveys to the mental vision the position of the note sounded on the staff. Technique is taught for fingers and wrist in as fascinating a way as any other subject, and thus by the time the child reaches the piano, eyes, ears and fingers are all obedient servants, ready to do his bidding, and the training has been a pleasure. He has climbed with ease the thorny path bristling with sharps, flats and accidentals, minor thirds, augmented intervals and similar musical mysteries, and achieved in earliest childhood a thorough understanding of music and harmony, which proves a life-long pleasure and benefit, and all because one intelligent woman was thoughtful enough to perceive the faults of her predecessors for centuries who had charge of teaching the young musical idea to shoot.

Clever kindergarten apparatus is used, which was invented by Mrs. Fletcher-Copp. This is patented, and can only be obtained by those who are trained in the Method by her, for she realizes that in the hands of an unskilful teacher they might give unsatisfactory results, as has been the case over and over again with the Froebel 'gifts.' There are some eighteen Fletcher Method teachers scattered about England, but the supply does not meet the demand, so Mrs. Fletcher-Copp proposes to train a class of teachers in London directly after Christmas.

Any enquiries respecting the Method will

be readily answered by the writer of this brief notice whose address will be found among the professional cards.

Appended is an examination paper done by children ranging in age from seven to ten-and-a-half years, who had been studying nearly three years. All had eighty-five per cent. and two had over ninety per cent.

MUSIC EXAMINATION of children under eleven who had studied this method only, for about three years and who obtained an average of eighty-seven per cent. in marks.

1. Represent on your paper every note on the pianoforte which is called A sharp.

2. Write two ascending octaves of the scale of C flat major, distributing them as equally as you can between the bass and treble clefs. Connect with a slur those notes which are a semi-tone apart, and be careful to put the key signature before beginning to write the scales.

3. What are the leading notes of the scales of C sharp, E flat and B, and of the scales with five flats and with three sharps?

4. On which note does the right hand fourth finger (foreign fingering) come in the scale of A flat, scale of F sharp, and the left hand fourth finger in scale of A flat, scale of E?

5. Write the perfect intervals in the keys of D and B flat.

6. Write out and resolve dominant seventh chord first position, in keys of A flat, C B, flat, and D.

7. Write tonic triad first position in E, second position in F, third position in G.

IDA M. F. CHEALES.

## A new combined Piano and Organ.

OF the greatest interest to small orchestras, musical societies, composers, and, consequently, to musicians in general, is a wonderful new invention which Messrs. Breitkopf & Härtel are showing at their rooms in Great Marlborough Street, W. I must say I was rather prejudiced against the idea, but in practice it is marvellous what effects can be obtained with the greatest ease, and my prejudice melted away in less than ten minutes. The organ range is five octaves in the middle of the instrument, and the piano range as usual. The keyboard is exactly like that of a piano and in size the whole instrument takes about the same space as an ordinary upright grand. The great feature of the instrument is that it may be played either as a piano, *with any easy piano touch*, or as an organ, with the



definite organ touch, or, more marvellous still, both may be combined. Again, one hand may be using the piano touch whilst the other is using the organ effects simultaneously. Of course like all instruments of a novel character it requires a little understanding, but any good organist or pianist can easily master it in an hour or two, the changing devices are so easy. Ordinary pedals are usable as in a piano, and there are organ bellows manipulated by the feet, and stops are used as in an organ, and knee swells. Altogether I can hardly imagine a more useful instrument for small orchestras, which have always difficulties in filling the wind parts adequately, and it seems very moderate in price at one hundred guineas.

The same firm is also showing the Mann-borg specialities for which they are sole agents here. I tried the 'Orchestral,' No. 23, which has 18 stops and is five octaves. Its size is 2 feet by 4 feet 1 inch. It is most astonishing what this harmonium can do with its  $4\frac{1}{2}$  full sets of reeds. The mechanical register has an octave coupler, vibrator (*i.e.*, vox humana) and forte 1 and 2. The 8ft. Schalmey neatly avoids too much string character by not being coupled to the full organ. The 'cornet-echo' is a most delicate stop, and with the 'sub-bass,' 16ft., and the whole power on it is wonderful what an effect is obtained. I should say that it would lead 250 people well, and is therefore most suitable for Mission Halls and yet not too powerful for small rooms.

The complete specification is:

$4\frac{1}{2}$  full sets of reeds, 5 octaves (f—f), 18 stops, 2 or 3 knee levers.

Stops—Bass: Diapason 8ft.; Bourdon 8ft.; Principal 4ft.; Aeolsharfe 2ft.; Cornet-Echo 2ft.; Sub-bass 16ft.; and Viola dolce 4ft. Treble: Melodia 8ft.; Flute d'amour 8ft.; Piccolo 4ft.; Schalmey 8ft.; Oboe 8ft.; Vox jubilans 8ft.; Clarinette 16ft.; and mechanical register as above. All for 60 guineas, in a nice walnut case. It weighs in case about 363 lbs., and without the case 220 lbs.

## The Ancient Dance-forms.

By JEFFREY PULVER.

I—THE PAVANE.

IT was not chance or caprice that caused me to choose the Pavane from the long list of ancient dance-forms to form the first of the series; I was guided rather by the dignity in which the older writers invested it, and by its importance as precursor of many forms still in use; and the reverential manner in which contemporary writers treated it was thoroughly merited, since it was by common consent the most important of the dances

which have made their influence felt by subsequent music.

The Pavane was undoubtedly of Italian origin, and its name, derived from 'Padovana' or 'Paduana,' would seem to fix upon Padua as its birthplace, or, at least, as the place where it first acquired popularity. Some writers have attempted to find an origin for its name in Spain, a belief which was strengthened by the popularity it enjoyed in that country; but an equally large number of writers, and it would seem, the better-informed ones, identify the dance used by the Spaniards with a variety of the true Pavane. Among these latter must be named Jean Tabourot, who, writing his 'Orchésographie' under the *nom de plume* of Thoinot Arbeau, in 1588, describes in detail this variety, which he calls the 'Spanish Pavane.' But apart from this false derivation there were many others with less justification for consideration. The 17th and 18th centuries are particularly rich in absurd etymologies that are as ridiculous as they are far-fetched. Walther (Johann Gott) for instance, in his 'Lexicon,' published at Leipzig in 1732, derives the name from the Latin *Pavo* = Peacock, because 'it was danced with singular motions of the feet so as to form a wheel, as is the habit of peacocks when in their pride!' and this 'derivation' is but typical of many such etymological barbarities. Jean Tabourot, above-mentioned, in his work, published at Langres in 1588, has given us, perhaps, the earliest, and at the same time, sanest and most authentic description of the true Pavane and the method after which it should be performed. Judging by the whole-hearted enthusiasm with which Arbeau attacks his subject, there can be no possible doubt that he was an enthusiast, in his generation, for his art; that he devoted all his mind and energy to the pursuit of the Beautiful in the form of the grace of motion; and he has given his descriptions of the various dances of his period with such a wealth of minute detail, that any doubts as to their nature and manner of performance must vanish after reading his quaintly-turned phrases in the most picturesque of sixteenth-century French. Beyond mere technical detail, he adds the various customs observed in each of the dances, and gives hints on how they should be accompanied, and which instruments and rhythms are most suitable for each individual dance-form.

He tells us that the Pavane was of a slow, solemn and dignified movement, and, I should imagine, imbued with a great degree of majesty. He mentions that its movement was sufficiently grave as to allow the gentleman to dance it in his 'helm and sword,—while

you others, clad in your long robes, could also take part'; the ladies were to dance 'with an humble countenance and downcast eyes,—glancing occasionally at their partners with virginal modesty.' And owing to the Pavane's stateliness, it was much used at court functions, weddings and other religious and solemn festivals; it could be danced 'by kings, princes and grave seigneurs with their grand mantles, and by queens, princesses and ladies with their long trains,' the said trains being often carried throughout the evolutions by maids-of-honour. These few translated quotations from Tabourot's work do more to make clear what sort of dance we are considering than would pages of technicalities, besides throwing much light upon the customs obtaining in those days and attracting attention to the trend of thought at that period of history.

France was then a centre of culture, and most of the dance-forms were either actually invented in that country or else, as in the case of the Pavane, developed and raised to the level of a fine art. Like most of the dance-forms of that time, the Pavane was sung as well as danced, and many beautiful melodies set to words of sugar-coated sentiment are extant; the one of which I am at present thinking is the one given at length in Arbeau's book, and reminds one irresistibly of the day of the troubadour; it is called '*Belle qui tiens ma vie*.' When the Pavane was actually danced it was to music provided by 'viols, flutes, hautbois, and all kinds of instruments,' but Tabourot prefers 'the tambour, on account of its rhythmic beat,' which helps to prove that Arbeau was more dancer than musician. But the word 'rhythm' is far more important than it appears at first glance, and one deduction from Tabourot's remark must not be overlooked, and that is how very important is the rhythmic feeling which connects the art of music with the dance. Rhythm has been considered by many to constitute the actual soul of both these 'sciences liberal'—but it was reserved for Jacques Dalcroze to apply the theory to the musical instruction of children by means of rhythmic exercises, and by such success was his experiment attended in Geneva that the master has opened a similar school in Dresden. While apologizing for having for a moment departed from my subject, I cannot help thinking I was more than justified in my divergence, for I am of opinion that a sentence that attracts attention to so important a factor in musical instruction should be welcomed wherever it appears, and I repeat, with Hans von Bülow, the conviction that '*Zuerst war der Rythmus*.'

Upon the introduction of the Pavane into

this country, 'it was much used 'in the masquerade as processional music, and was performed upon sackbuts and oboes' (Grove). Both the true Pavane and the Spanish variety became exceedingly popular in England, a fact which is evident from the very great number of them that are to be found in the early English virginal and lute books. Especially fine examples of the Pavane are contained in 'Parthenia' or, '*The Mayden-head of the first Musick that ever was printed for the Virginals*,' published in London in the year 1655, wherein, No. 10, by Dr. John Bull, is a very interesting specimen (it is written upon the old six-lined staff). Other examples are printed in the works of John Dowland (London, 1605), John Playford's 'Court Ayres,' etc. (London, 1655), and Johann Gfro's '30 Pavanen nach deutscher Art gesetzt' (1604).

Henry VIII, King of England, composed, *inter alia*, some interesting Pavanen, one of which, under the title 'King Henry's Pavyn,' is transcribed by J. Stafford Smith in his 'Musica Antiqua,' from the Royal Manuscript at present contained in the Arundel collection at the British Museum. The musical instructor at Court at that period was Dr. Christopher Tye, and under his charge the Prince, who was to become King Edward VI, became also a very fair amateur musician, but the troublous times of religious controversy prevented a high opus number being reached. For the same reason it is to be wondered that even Henry VIII found the time or the necessary peace of mind for musical composition.

These facts and dates fix the period at which the Pavane was enjoying its greatest popularity. Arbeau in 1588 says that he 'regrets to see that the Pavane, although much danced, is not now so popular as in the past, but considers that it will never die out,' and in one respect the enthusiastic Frenchman's prophecy has been fulfilled, for although the Pavane, as a dance, has gone, it still lives in music, developed and beautified and burdened with a variety of newer names.

Joannes Baptista Besardus, in his rare and important work entitled 'Thesaurus harmonicus' (1603), said that the Pavane was 'one of the chief forms of vocal and instrumental music in the sixteenth century, but that it slowly disappeared after the middle of the seventeenth century.' 'It was universally used as a "Reihentanz" (or "Reigen")' writes Dr. Hugo Riemann, in the sixth edition of his Lexicon (Leipzig, 1905), 'and was usually followed by a dance in triple measure (Proportio), and it is generally in conjunction with a following Gaillarde that it is to be found'



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(the Gaillarde will be treated later under its own heading). This use of the Gaillarde to follow the Pavane was mentioned by Walther in his *Lexicon* of 1732, and it was also in this order that these two dances (after having been displaced by the parallel pair, Sarabande and Gigue) found their way into the Suite.

One of the forms of the Italian Canzone undoubtedly owes its origin to the Pavane and, to quote Riemann again, the Pavane 'reached its most beautiful development in the Largo of the French Overture of the period 1680—1750.' Arbeau seems to be desirous of proving the antiquity of the Pavane to be greater than appears at first glance, since he draws comparison with a Roman dance-form, which he calls 'l'Emmelie.'

The evolution of the Pavane from this classic form would certainly be difficult, if not impossible to trace, although the possibility remains that it may have been introduced into Gaul during the Roman occupation. At the best this derivation must be eyed suspiciously, and I am rather inclined to favour the theory that (as its name suggests), it was an independent invention of a fifteen century older Italy.

#### THE PAVANE AS A DANCE.\*

It will be evident after reading such of the foregoing as describes the nature of the Pavane that only slow and stately, nay, haughty movements would be called for in the execution of this dance; Arbeau's sumptuously clothed and cloaked figures render such movements imperative as soon as we associate them with the idea of motion; and a long court-train, which was as often trailed across the polished floor as carried by the lady's maid, precluded in itself every careless and thoughtless motion.

Nevertheless, in spite of its gravity, or rather *because* of it, the Pavane was easy to dance; 'the drum sounds eight beats and measures for the forward movement, and eight for the return,' says Tabourot; and we can do no better than follow the directions of the genial sixteenth-century Abbé for one of the choregraphic settings of the Pavane.

The couples who have decided to dance are standing at the end of the *salon*, facing the

seated audience of non-dancers. Royalty are present, so the prospective dancers make a preliminary circuit of the room to bow their *révèrences* before the enthroned princes. Thereupon they range themselves for the dance.

Standing hand-in-hand, each couple precedes the first of the four sections, or movements, into which the Pavane falls, with a *révèrence*, which, in the case of the lady, means a curtsy, in that of the gentleman, a bow. They then make four steps forward (commencing with opposite feet), in the '*pas marché*,' or 'walking step'; the gentleman taking his partner's left hand. They then turn and make another four steps, the turn necessitating the lady's right hand being now held. These two sets of four steps being completed, my cavalier changes hands again, and retraces with his partner, four steps backwards. This is the first section.

The lady and gentleman now change their respective positions, *i.e.*, the lady is passed from the right of her partner to his left, the change being effected in three steps. The new position arrived at, the couples 'pose' before their audience. The gentleman then hands his lady back (in three steps) to his right, and both 'pose' again; the second section is brought to a close by the lady passing once more to the left of her partner (in three steps), and the 'pose' accomplished with backs to the audience.

The third part opens by the lady passing under the left arm of the gentleman, not loosening their hands until the movement is completed; the result of this change is that the dancers now face each other. While in this position, they make one step to the right, and bow and curtsy respectively, and then one step to the left, repeating their *révèrences*. The repetition of the step to the right, followed by the gentleman's courtly bow and the lady's gracious curtsy, brings the third section to a close.

The fourth movement of the Pavane opens by the reverse of the third movement's opening, *i.e.*, the lady passes under the gentleman's right arm; this is followed by a step to the left and a bow. Placing the right foot over the left, a half-turn is now made. This half-turn is repeated another three times in a similar manner, the last turn being followed by a deep *révèrence* to each other.

This is based upon Arden Holt's adaptation of the dance, but it differs in so many details from the directions given by Desrat that I am inclined to give the latter also.

Desrat, writing in his '*Dictionnaire de la Danse*,' tells us that the Pavane was the most favoured court dance in France during the reign of Henri III, and that an attempt was

\* It was primarily the object of this series to deal musically and historically with the ancient dance-forms, and *not* to teach dancing. For the benefit of those of the CREMONA's readers who are interested in the revival of the dances, the steps of the various forms, based upon the authority of contemporary dancing-masters, have been added. For this reason no attempt will be made to explain the technical terpsichorean terms used, and which must be familiar to all who have only a slight acquaintance with the dance. At the conclusion of the series a list of the quoted authorities will be given.—J. P.

made in 1886-7 to revive it. It is from the pen of Desrat also that we have the very lucid set of directions for dancing the Pavane, contained on the last page of a musical example of the dance, published by Cl. Signoret in Paris.

He directs that two couples stand *vis-à-vis*, the cavalier on the left of his lady. They are to describe a large semi-circle on the right foot in order to change their respective positions, the gentleman holding the lady's hand well elevated. After the change of position the two couples 'salute' each other (the 'salute' is performed in similar manner to the *révérence* above mentioned), and by repeating the movement regain their original position.

The second division is effected by the dancers advancing four steps to their right, and, stopping in the centre of the *salon*, 'salute,' facing each other; they then approach each other by two steps and *pirouette* on the toe, each cavalier with the lady of his *vis-à-vis*. The gentlemen then return to their primitive places, facing their own partners, and return with them to their original position, in four steps. To effect this return, the gentleman has his lady *before* him, holding her right hand in his left. Arrived in position, the couples execute a step upon the toes and 'salute' each other.

The third *réprise* opens by one cavalier describing a large semicircle, by four steps to the left, and, arrived in front of the other cavalier's partner, bows and returns to his place by retracing his four steps. The second cavalier then repeats the performance of the first.

The 'Coda,' as Desrat calls the closing section of the Pavane, is performed by the two couples advancing, hand-in-hand, by four steps to the right and left. The cavaliers then turn to face their ladies, make their *révérences* and conduct the ladies back to their seats.

This, then, was the Pavane; a much simpler dance than the reader of the directions would imagine; but the charm of the Pavane lay not in the complexity of its movements (for such would be impossible of execution under the existing conditions), but rather in its stately and majestic dignity.

Like most of the other dances, the Pavane became, in time, the property of the village green, whose moving spirit soon converted its solemn steps into some more congenial to its tastes. Nor was the kiss (an indispensable adjunct to village dancing) forgotten; and George Sand, in one of her early novels, describes an amusing scene in which the wife of 'Serenissimus,' having condescended to assist at the village *fête*, is forced to kiss her bucolic partner—honest, but rather clumsy Giles.

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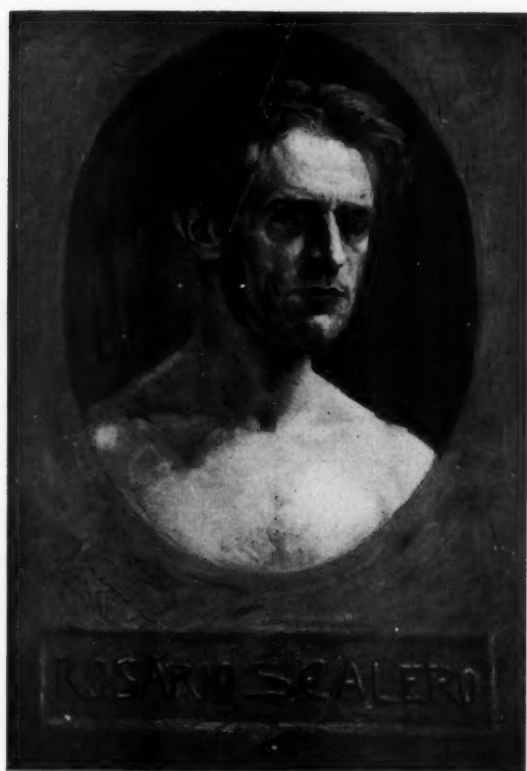
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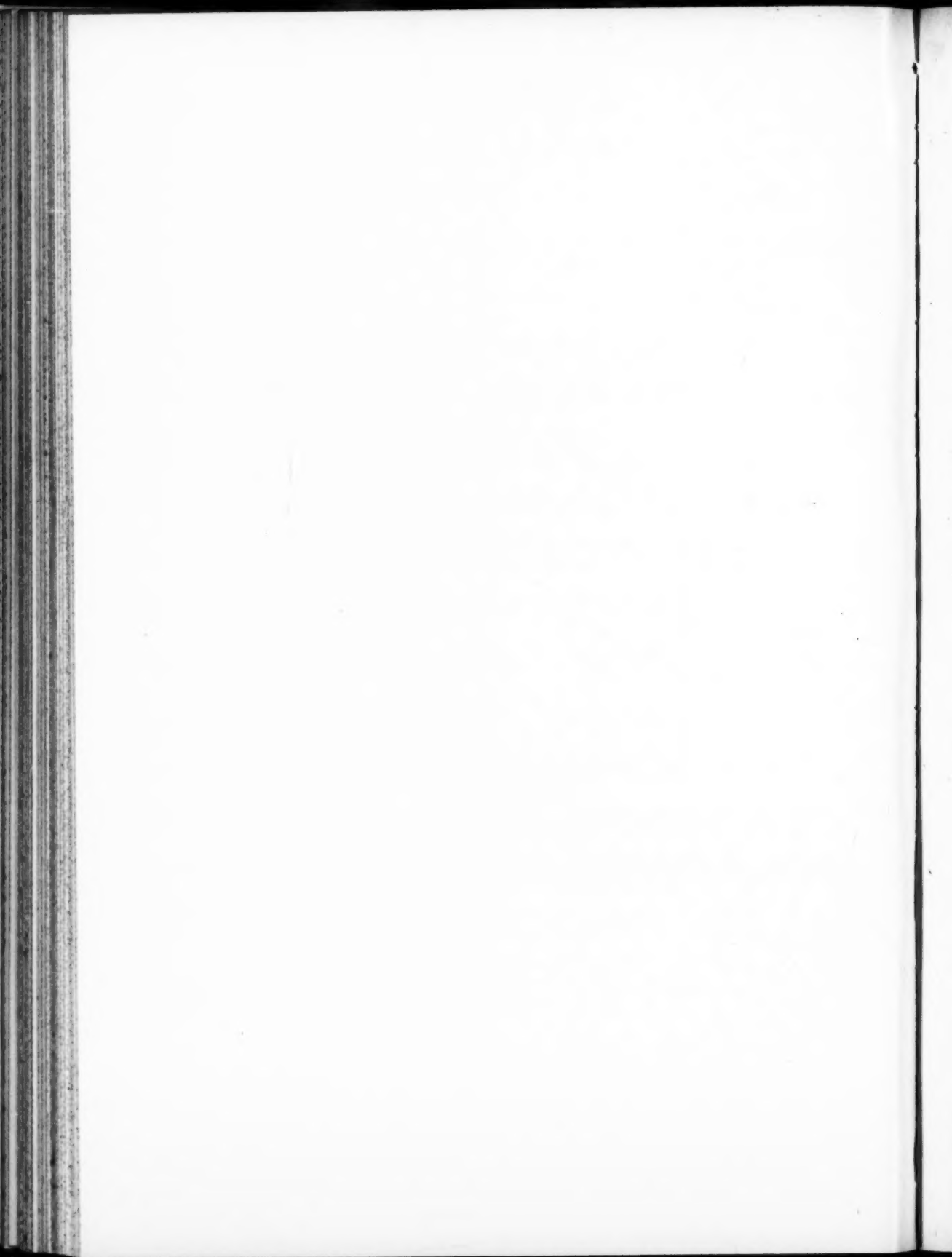
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'Voix de Fleurs,' five flower pieces for the piano, by H. V. Jervis-Read. 2/- nett. (1) 'Myosotis,' (2) 'Nigelle,' (3) 'Aubépine—Rose,' (4) 'Amarante,' (5) 'Eglantine.' All good but Nos. 3 & 4 particularly so.

From **Mojmir Urbanek**, of Prague and Leipzig, we have received some admirable albums for violin and piano. As we go to press we can only review No. 1, which contains *Andante tranquillo* from de Beriot's 7th Concerto; *Rêverie* and *Caprice* (Berlioz); the *Canzonetta* from the violin Concerto, *Barcarolle* and *Chanson Triste* of Cajkovskij (as they spell Tchaikovsky in Czech); *Händel's Largo*; *Nocturne* (Chopin), op. 9, No. 2; *Frühlingslied* (Mendelssohn); *Rubenstein's Melodie*; *Schumann's 'Träumerei'*; and *Viotti's Adagio* from the 22nd Concerto. Truly an extraordinary half-crown's worth. The music is well printed (on 58 pp. of good paper) by Röderer, of Leipzig, in quarto size, and the violin parts are excellently well fingered by Professor Marak. They are called 'Sevick repertoire,' no doubt with reason, as they are dedicated to the famous teacher. The pieces are too well known, in book 1, to be criticised, but the edition seems accurate in every way. We may specially note the conclusion to the *Canzonetta* which forms a happy termination. In the original edition, of course, it continues without a break on to the *finale*.

Published by **Joseph Williams, Ltd.**, 32, Great Portland Street, W.

'St. George's March,' by William Hill. Piano 3/-, full orchestra 2/- nett, septet 1/6 nett. This is a fine march, written by the composer of the celebrated march in G, and is especially intended for Empire Day and patriotic festivals.

'Mignon,' a selection from Ambroise Thomas's opera, for the piano, by C. Tourville. 4/-. This is an exceedingly well arranged selection of the melodies. Also from the same opera, for violin and piano, arranged especially by William Henley. No. 33. Henley's name is a password for what is good. The selection here includes, amongst other things, a *gavotte* and a *polonaise*. 4/-.

'Tristram and Isolda,' a selection of melodies from R. Wagner's great opera, arranged for the piano by W. Heller. 4/-. This is delightfully arranged. Here again William Henley has given us of his best in an arrangement for violin and piano. 4/-.

'Elsa's Bridal Procession,' Wagner, arranged by F. Liszt, for the piano. 1/- nett. This is No. 15,073 of the *Bergers Edition*, which is so well known, and is a distinct addition to the series.

'Brahms' Walzer.' We welcome in Nos. 15,041, 15,050, 15,060, Opera 39, three books, the first a simplified edition, and the third for four hands, all for the piano.

'Moderato Cantabile,' for the piano, by Frederic Mullen. Price 3/-. This is a charming cantabile,

taken from 'The Scandinavian Suite,' and published separately for the convenience of pianists.

'Jest a wearyin' fer you!' a song by Frank E. Toms, words by F. L. Stanton. In G minor and A minor. Price 2/- nett. Stanton's words for Coon songs are a password to that which is good, and the music combinds with the words well.

'Constancy,' words by H. E. Hunt, music by Dorothy Hill. Price 2/- nett. In A flat, B flat and C. A beautiful song. Our readers should certainly obtain this.

'Sea Lilies,' for the piano, by S. Claude Ridley. Price 3/-. A sketch in mazarika time.

'Romance,' pour violoncello, avec accompagnement de piano. Price 4/. Par Luigi D'Ambrosio, op. 6. This piece is a great favourite amongst 'cellists.

## Answers to Correspondents.

C. E. (Kent).—Richard Wagner was born in Leipzig, May 22nd, 1813, and died in Venice, February 13th, 1883. He was very slow in developing. At 56 his eldest child was born. He started his last and greatest work, 'Parsifal,' at 66 (the year in which his first wife died), and it was produced first at Bayreuth, February 26th, 1882. It has been called the fifth gospel.

R.G.O.L.—Heron Allen's book is still in print and, we believe, can be obtained at J. Chanot's, Wardour Street, W. We believe Mr. Allen studied under J. Chanot's father.

J.B.—The spelling of the word in Del Jesu instruments should be *Cremone*.

L.—We have heard of a copy of Vidal's valuable work in mint condition which could be acquired for a price round about that which we gave in our last.

ENQUIRER (Leicester)—Yes, 'Brit' should have read 'Wit'.

Strings—All our advertisers can be relied on—Hart, Beare, Chanot, Breitkopf & Härtel, G. Withers & Sons, Stainer, etc.

F.G.B. (Glasgow).—We are indebted to Mr. Jeffrey Pulver for the following: 'There is no English edition of Schottky's "Paganini"; and unless F.G.B. requires this work for a particular purpose, we can recommend either, G. Imbert de Laphaleque (*pseud.*), "Some account of the violinist, Nicolo Paganini," translated from the French, London and Norwich, 1830; Fétis, "Biographical Notice of Nicolo Paganini, followed by an analysis of the compositions, and preceded by a sketch of the history of the violin," translated from the French by Wellington Guernsey; or, S. S. Stratton, "Nicolo Paganini, his life and work," London, "Strad" Library. The works on Paganini by Oreste Bruni, G. Conestabile, F. J. M. Fayolle, A. Niggli, J. M. Schuetz, and Prod'homme, have, like that of Schottky, not been translated into English. The Dictionaries of Grove and Fétis give sufficient of the more important facts connected with Paganini's activity for ordinary purposes of reference.'

W. G. H. (Leamington).—We have never seen any original work by Longman & Broderip. But we have seen some excellent instruments with their label inside. Some of our best English makers sold their wares through this firm. We have seen some old Mittenwald violins bearing their label. Yours sounds like one of these, and if so value about £10.





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